

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
DAUGHTER OF JAIRUS

A SACRED CANTATA.

COMPOSED BY

JOHN STAINER.

This work was first performed at the closing Service of the Worcester Triennial Musical Festival, 1878,
for which it was expressly composed.

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THE DAUGHTER OF JAIRUS.

THE NARRATIVE IS FROM THE HOLY GOSPELS OF SS. MATTHEW, MARK, AND LUKE.

No. 1.—INTRODUCTION.

* No. 2.—CHORAL RECITATIVE.

In that day shall the Lord of Hosts be for a crown of glory, and for a diadem of beauty unto the residue of His people. *Is.* xxviii. 5.

O Lord, be gracious unto us; we have waited for Thee. Be Thou our salvation in the time of trouble. *Is.* xxxiii. 2.

He will be very gracious unto thee at the voice of thy cry; when He shall hear it He will answer thee. Thou shalt weep no more. *Is.* xxx. 19.

No. 3.—RECITATIVE (*Soprano*).

Behold, there cometh unto Jesus one of the rulers of the synagogue, Jairus by name; and when he saw Him, he fell at His feet, and besought Him greatly, saying:

Bass.

My little daughter lieth at the point of death: I pray Thee, come and lay Thine hands upon her, that she may be healed; and she shall live.

Soprano.

And Jesus went with him; and much people followed him.

Chorus.

Trouble not the Master. Thy daughter is dead.

Bass.

My little daughter even now is dead. But lay Thine hands upon her, I pray Thee; come, and lay Thine hands upon her, and she shall live.

Soprano.

When Jesus heard it, He said, Fear not, believe, and she shall be made whole.

No. 4.—SONG (*Tenor*).

My hope is in the Everlasting, that He will save you; and joy is come unto me from the Holy One, because of the mercy which shall soon come unto you from the Everlasting, our Saviour. *Baruch* iv. 22.

I sent you out with mourning and weeping. But God will give you to me again with joy and gladness for ever. *Baruch* iv. 23.

No. 5.—RECITATIVE (*Soprano*).

Then Jesus cometh unto the house of the ruler, and seeth the tumult, and them that wept and wailed greatly.

THE WAILING.

Chorus of Women.

Sweet tender flower,

Born for an hour,

Now by death's cold hand stricken,

Ne'er shall thy voice

Laugh and rejoice,

Ne'er shall thy life-blood quicken.

Sleep, gentle child!

Pure, undefiled;

Weeping, to dust we yield thee;

Hush'd are thy cries,

Closed are thine eyes,

Peace now for ever shield thee

No. 6.—RECITATIVE (*Soprano*).

And when Jesus was come in, He saith unto them, Weep not, she is not dead, but sleepeth. And they laughed Him to scorn.

No. 7.—CHORUS OF UNBELIEVERS

(*Tenors and Basses*).

In the death of a man there is no remedy, neither was any man known to have returned from the grave. The breath in our nostrils is as smoke, and a little spark in the moving of our hearts, which being extinguished, our bodies shall be turned to ashes, and our spirit shall vanish as the soft air. *Wisdom* ii. 1, 2.

Come on, let us enjoy the good things of the present. Let no flower of the spring pass by us; let us crown ourselves with rosebuds before they be withered. *Wisdom* ii. 6, 7, 8.

This man professeth to have the knowledge of God. He was made to reprove our thoughts. Let us see if His words be true! *Wisdom* ii. 13, 17.

* No. 8.—RECITATIVE AND CHORUS

(*Soprano*).

But when Jesus had put them all out, He taketh with Him the father and the mother of the damsel, and them that were with him, and entereth in where the damsel was lying, and He took her by the hand, saying,

Maid, I say to thee, Arise!

And her spirit came again; and she arose and walk'd.

Chorus.

Awake, thou that sleepest, and arise from the dead, and Christ shall give thee light.

Ephesians v. 14.

Likewise reckon ye yourselves to be dead indeed unto sin, but alive unto God, through Jesus Christ our Lord. *Romans* vi. 11.

Let not sin reign in your mortal body, that ye should obey the lusts thereof. But yield yourselves unto God as those that are alive from the dead. *Romans* vi. 12.

No. 9.—DUET (*Soprano and Tenor*).

Love Divine! all love excelling,
Joy of Heaven to Earth come down,
Fix in us Thy humble dwelling,
All Thy faithful mercies crown.

Jesu! Thou art all compassion,
Pure, unbounded Love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

Come, Almighty, to deliver;
Let us all Thy grace receive,
Hasten to return and never,
Never more Thy temple leave.

Thee we would be always blessing,
Serve Thee as Thy hosts above;
Pray, and praise Thee without ceasing,
Glory in Thy perfect love.

* No. 10.—TRIO AND CHORUS.

To Him Who left His throne on high
Mankind from death to raise,
To Him, with the Father and the Holy Ghost,
Be everlasting praise. Amen. Hallelujah.

No. 1

INTRODUCTION.

Adagio ma non troppo.

PIANO.
♩ = 72.

mf *cres.* *f* *mf*

cres. *f* *p*

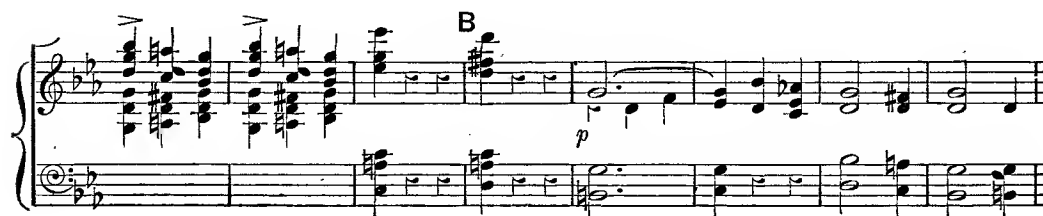
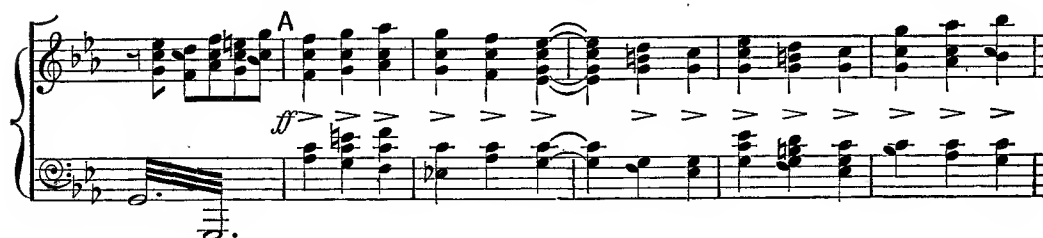
f *p*

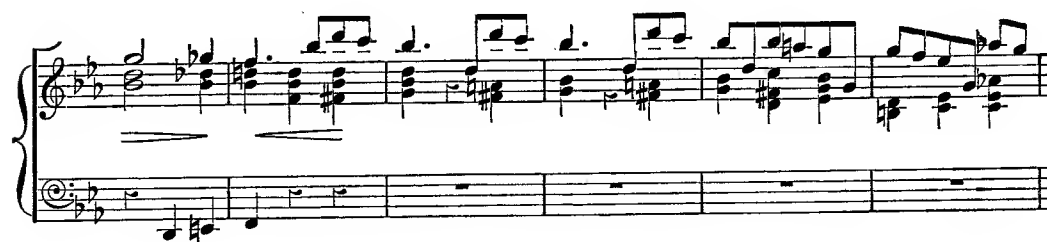
Allegro moderato.

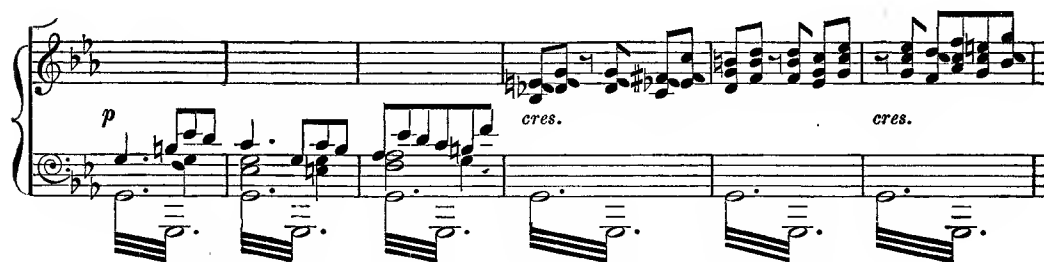
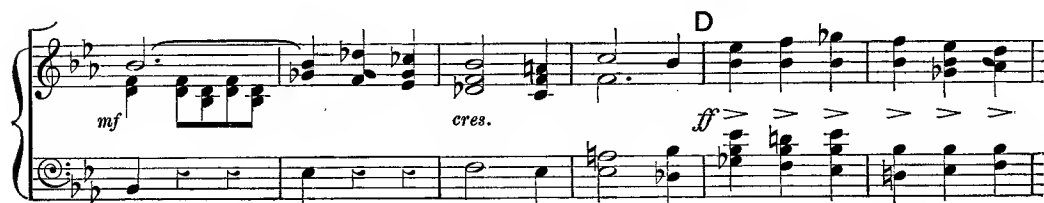
♩ = 120. *pp*

cres. *mf*

dim. *pp wind.* *p*







First system of the musical score. The right hand (treble clef) begins with a chord marked 'E' and a fermata. The left hand (bass clef) starts with a forte (*ff*) dynamic, followed by a series of chords with dynamics *p*, *f*, *p*, *f*, *p*, and *dim.*

Second system of the musical score. The right hand is marked 'Wind.' and features a melodic line with eighth notes. The left hand starts with a pianissimo (*pp*) dynamic and provides harmonic support with chords.

Third system of the musical score. The right hand continues the melodic line. The left hand has a 'cres.' (crescendo) marking over a series of chords.

Fourth system of the musical score. The right hand features a melodic line with eighth notes. The left hand has a 'dim.' (diminuendo) marking over a series of chords, ending with a pianissimo (*pp*) dynamic.

Fifth system of the musical score. The right hand continues the melodic line. The left hand has a 'dim.' (diminuendo) marking over a series of chords, followed by a 'più accel.' (più accelerando) marking and a *p* (piano) dynamic.

Sixth system of the musical score. The right hand continues the melodic line. The left hand has a 'cres.' (crescendo) marking over a series of chords, followed by a 'cres.' marking and a forte (*ff*) dynamic with a fermata.





No. 2. CHORAL RECIT.—“IN THAT DAY SHALL THE LORD OF HOSTS.”

Moderato.

SOPRANO. In that day shall the

ALTO. In that day shall the

TENOR.

BASS.

PIANO. *f* = 132. *Moderato.*

Lord of Hosts *ff* be for a crown of glo - ry, a *dim.* crown of glo - ry, and for a *p*

Lord of Hosts *ff* be for a crown of glo - ry, a *dim.* crown of glo - ry, and for a *p*

di - a-dem, a *cres.* di - a-dem of beau-ty un - to the re - si-due, the re - si-due *f*

di - a-dem, a *cres.* di - a-dem of beau-ty un - to the re - si-due, the re - si-due *f*

cres.

dim. of His peo - ple.
dim. of His peo - ple.
p O Lord, be gra - cious un - to us, we have wait - ed for
p O Lord, be gra - cious un - to us,
dim. *cres.*
cres.
cres.
p Thee. Be Thou our sal - va - tion in the time of
we have wait - ed for . . . Thee . . .
p *cres.*
I *p* In that
p In that
dim. trou - ble; be Thou our sal - va - tion, in the time of trou - ble.
dim.
f be Thou our sal - va - tion, in the time of trou - I ble.
dim. *p*

cres. *f* *dim.*
 day shall the Lord of Hosts be for a crown of glo - ry, a crown of glo - ry,
cres. *f* *dim.*
 day shall the Lord of Hosts be for a crown of glo - ry, a crown of glo - ry,
cres. *f* *dim.*
 and for a di - a-dem, a di - a-dem of beau-ty un - to the re - si - due, the
 and for a di - a-dem, a di - a-dem of beau-ty, un - to the
 re - si - due of His peo - ple.
 We have wait-ed for Thee, we have wait-ed for
 We have wait-ed for Thee, we have wait-ed for

K

He will be

cres. Thee, be gra-cious, be gra-cious un-to us. *dim.*

cres. Thee, be gra-cious, be gra-cious un-to us. *dim.*

cres. *dim.* *p*

K

ve-ry gra-cious un-to thee, at the voice of thy cry; when He shall

when He shall

pp

pp

pp

K

hear it He will an-swer thee, He will be

hear it He will an-swer thee,

p Be gra-cious un-to us,

p Be gra-cious un-to us,

p

K

ve - ry gra - cious un - to thee, He will be

Be gra - cious un - to us,

ve - ry gra - cious un - to thee, He will an - swer thee,

We have wait - ed, we have

thou shalt weep no more.

wait - ed.

No. 3.

RECIT.—“BEHOLD, THERE COMETH UNTO JESUS.”

VOICE. *Moderato.* **SOPRANO.**

Behold, there cometh un-to Je-sus one of the ru-lers of the

PIANO. *Moderato.*

f *p*

cres.

syn - agoue, Ja-i- rus by name; and when he saw Him, he fell at His feet,

cres. *p* *pp*

cres. *dim.*

and besought Him great - ly, say-ing :

cres. *dim.*

Andante. *Andante.* $\text{♩} = 80.$ **BASS.** *cres.*

My lit - tle daughter, my lit - tle

pp *p* *cres.*

f *dim.* *mf*

daughter li - - eth at the point of death :

f *dim.* *mf*

accel. cres. Allegretto. f

I pray Thee, come, I pray Thee, come and lay Thine hands up -

accel. Allegretto. ♩ = 100.

dim. cres.

pp

- on her, that she may be heal - ed; and she shall live.

pp

p cres.

I pray Thee, come, I pray Thee, come, my lit - tle daughter li - eth at the

p

dim. p

point of death.

mf dim. pp

SOPRANO.
pp

And

Je - sus went with him; and much people fol - lowed Him.

pp

Adagio.

Adagio. ♩ = 66.

cres. f mf cres.

cl. fl.

M

f dim. p

CHORUS.
BASSES. *pp*

TENORS. *pp*

BASSES AND TENORS.

Trou - ble not the Mas - ter, Trou - ble not the Mas - ter. Thy daughter is

pp

Adagio.

BASS SOLO.

dead. My lit - tle daugh - ter, my lit - tle

Adagio. ♩ = 66.

pp

daugh-ter ev-en now is dead. But lay Thine hands up-on her, but

rall. *Allegretto.* *cres.*

rall. *Allegretto.* $\text{♩} = 100.$ *p* *cres.* *pp*

lay Thine hands up - on her, I pray Thee, come, I pray Thee, come and

lay Thine hands up - on her, and she shall live.

Slow. *Allegretto.*

ff *p*

SOPRANO SOLO. *accel.*

When Je - sus heard it He said, Fear not,

mf

Wind. accel.

Str. cres.

cres.

Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "fear not, be - lieve, and she shall be made whole." The piano part features a dense, rhythmic accompaniment with various dynamics and tempo markings.

The score is written for voice and piano. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The tempo markings are *Adagio.* and *rall.*. The dynamics include *f* (forte) and *ff* (fortissimo).

The lyrics are: "fear not, be - lieve, and she shall be made whole."

No. 4.

SONG.—“MY HOPE IS IN THE EVERLASTING.”

TENOR
VOICE.

PIANO.
♩ = 60.

Andante.

Andante.

p *L.H. cres.*

Ped.

My hope is in the

dim. *p* *pp*

p *cres.* *O*

Ev - er - last - ing, that He will save you; and joy is come un - to me from the

Cl. Solo.

cres.

cres. *f*

Ho - ly One, be - cause of the mer - cy which shall soon come un - to

cres. *f*

dim. *p* *pp*

you from the Ev - er - last - ing, our Sa - viour, our Sa - viour. My

ff *dim.* *p* *dim.* *pp*

hope is in the Ev-er-last-ing, that He will save you;

and joy is come un-to me

from the Ho-ly One, be-cause of the mer-cy which shall

soon come un-to you from the Ev-er-last-ing, our Sa-viour, our Sa-

-viour.

Cl. Solo

Hns.

p *cres.* *L.H.* *dim.* *pp* *cres.* *f* *cres.* *f* *ff* *dim.* *p* *dim.* *p* *cres.* *dim.* *p* *Hns.*

p *dim.* *3*

I sent you out with mourning and . . weep-ing, I

Ob. Solo.

p sostenuto.

dim. *3*

sent you out with mourn-ing and . . weep-ing.

Cl. Solo.

cres. *f* *dim.* *3* *cres.* *f* *3*

But God will give you to me a-gain with joy . . and

mf *O*

glad-ness, with joy . . . and glad-ness

mf *cres.*

f *R* *pp*

for ev - - er, for ev - - er.

ff *ff* *ff*

I sent you out with mourn-ing,

But God, but God will give you to me a - gain, with

joy . . . and . . glad-ness, with joy, with

joy for ev - er, for ev - er, for ev - -

er, with joy, with joy, with joy, with joy. . . . My

Tempo lmo.
pp hope is in the Ev-er-last-ing, that He will save you, and joy is come un-to me *cres.*

Tempo lmo.
pp from the Ho-ly One, be-cause of the mer-cy which shall soon come to *cres.* *Cl. Solo*

you from the Ev - er - last - ing, our Sa - - viour, joy is come to *ad lib.*

me, joy is come to me, be-cause of the mer cy which shall soon come to *tempo.* *ad lib.* *S* *tempo.* *cres.*

you from our Sa - - viour. *pp* *rall.*

No. 5.

RECIT.—“ THEN JESUS COMETH. ’

SOPRANO VOICE.

Then Je-sus cometh un-to the house of the ru-ler,

PIANO.

f *p*

and se-eth the tu-mult, and them that wept and wail-ed great-ly.

pp

THE WAILING.

Adagio. ♩ = 80.
Ob. Solo. con molto espressione.

p *cres.* *dim.*

pp

cres. *dim.* *pp*

CHORUS OF WOMEN.

1st SOPRANO.

Sweet ten - der flower, Born for an hour, Now by Death's cold hand

2nd SOPRANO.

Sweet ten - der flower, Born for an hour, . . Now by Death's cold hand

1st ALTO.

Sweet ten - der flower, Born for an hour, . . Now by Death's cold hand

2nd ALTO.*

Sweet ten - der flower, Born for an hour, . . Now by Death's cold hand

*p**cres.**dim.*

strick - en, Sweet ten - der flower, Born for an hour,

strick - en, Sweet ten - der flower, Born for an hour, . .

strick - en, Sweet ten - der flower, Born for an hour, . .

strick - en, Sweet ten - der flower, Born for an hour, . .

*p**pp**pp*

Now by Death's cold hand strick - en; Ne'er shall thy voice . .

Now by Death's cold hand strick - en; Ne'er shall thy voice . .

Now by Death's cold hand strick - en; Ne'er shall thy voice

Now by Death's cold hand strick - en; Ne'er shall thy voice

*ppp**mf**cres.*

* Male Altos should sing the second Alto part.

Stainer's Cantata, "The Daughter of Jairus."—Novello, Ewer and Co.'s Octavo Edition.

dim. *p* dim.

Laugh and re - joice, . . Ne'er shall thy life - blood quick - en.

dim. *p* dim.

Laugh and re - joice, . . Ne'er shall thy life - blood quick - en.

dim. *p* dim.

Laugh and re - joice, Ne'er shall thy life - blood quick - en.

dim. *p* dim.

Laugh and re - joice, Ne'er shall thy life - blood quick - en.

Solo.

Ped.

p *cres.* *f*

Sleep, gen - tle child! Pure, un - de - filed; Weep - ing, to

p *cres.* *f*

Sleep, gen - tle child! Pure, un - de - filed; . . Weep - ing, to

p *cres.* *f*

Sleep, gen - tle child! . . Pure, un - de - filed; . . Weep - ing, to

p *cres.* *f*

Sleep, gen - tle child, . . Pure, un - de - filed; . . Weep - ing, to

dim. *p* *pp*

dust we yield thee; Sleep, gen-tle child! Pure, un-de-

dim. *p* *pp*

dust we yield thee; Sleep, gen-tle child! Pure, un-de-

dim. *p* *pp*

dust we yield thee; Sleep, gen-tle child! Pure, un-de-

dim. *p* *pp*

dust we yield thee; Sleep, gen-tle child! Pure, un-de-

dim. *p*

filed; Weep-ing, to dust we yield thee; Hush'd are thy cries, . .

cres. *cres.* *cres.*

filed; . . Weep-ing, to dust we yield thee; Hush'd are thy cries, . .

cres. *cres.*

filed; . . Weep-ing, to dust we yield thee; Hush'd are thy cries,

cres. *cres.*

filed; . . Weep-ing, to dust we yield thee; Hush'd are thy cries,

dim. *pp*

Closed are thine eyes, . . . Peace now for ev-er shield thee.

dim. *pp*

Closed are thine eyes, . . . Peace now for ev-er shield thee.

dim. *pp*

Closed are thine eyes, Peace now for ev-er shield thee.

dim. *pp*

Closed are thine eyes, Peace now for ev-er shield thee.

No. 6.

RECIT.—“AND WHEN JESUS WAS COME IN.”

VOICE. *SOPRANO.*

Adagio.

PIANO. ♩ = 80.

p

And when Je - sus was come

in, He saith un - to them, Weep not, weep not, she is not dead, but

f *f* *pp*

cres. *f* *f* *pp*

rall. *ff* *accel.*

sleep - - eth. And they laughed Him to scorn, they laughed Him to scorn.

rall. *accel.* *f* *f*

No. 7.

CHORUS.—“IN THE DEATH OF A MAN.”

1st & 2nd TENOR.

Moderato.

1st & 2nd BASS.

p

PIANO. ♩ = 108.

Moderato.

p *p* *p*

In the

p

In the death of a man there is no re-me-dy,

death of a man there is no re-me-dy,

cres.

nei-ther was a-ny man known to have re-turn'd from the grave, the breath in our nostrils

cres.

p

cres.

p

is as smoke, and a lit-tle spark in the mov-ing of our hearts,

p

and a

p

which be-ing ex-tin-guish-ed,

p

lit-tle spark in the mov-ing of our hearts,

our bo - dies shall be turn - ed to ash - es, and our spi - rit shall

pp *mf*

p *f* *p*

van - ish as the soft air.

dim. *pp* *V Allegro.*

dim. *pp* *V Allegro. ♩ = 132.* *p* *cres.*

Come on, let us en - joy the good things of the present.

f

Let no flow'r of the spring pass

mf *W* *mf*

by us; let us crown our-selves with rose - buds be - fore they be with - er'd.

f *dim.* *p* *dim.*

Allegro con spirito. $\text{♩} = 88.$

This man pro - fess - eth to

f *p* *cres.* *f*

have the know - ledge of God; He was made to re - prove our thoughts; Let us

p

Let us see,

p

see if His words be true, Let us see, let us see if His words be true &

cres. *f* *p* *cres.* *ff*

let us see,

cres. *f* *p* *cres.* *ff*

No. 8. RECIT. AND CHORUS.—“BUT WHEN JESUS HAD PUT THEM ALL OUT.”

Andante. $\text{♩} = 84$. SOPRANO. *p*

VOICE. ———— But when Je - sus had

Ob. Solo ad. lib. Andante. *pp*

PIANO. ————

cres. *dim.*

put them all out, He taketh with Him the fa-ther and the mo-ther of the damsel and

cres. *dim.*

ad lib. *pp* X

them that were with Him, and en - tereth in where the dam-sel was lying, and He took her by the

pp

pp *rall.* *Y Adagio. ♩ = 60.*

hand, say - ing, *Adagio. pp*

pp sempre. *sostenuto. una corda.*

p

Maid, I say to thee, A - rise!

Allegro moderato. ♩ = 96.

Allegro moderato. pp tremoto.

pp *cres.*

And her spi - rit came a - gain, her spi - rit came a - gain; and she a -

cres.

Allegro (strict time.) *f*

- rose, a - rose and walk'd.

CHORUS. SOPRANO. A - wake, thou that sleep-est, and a -

CHORUS. ALTO. A - wake, thou that sleep-est, and a -

CHORUS. TENOR. A - wake, thou that sleep-est, and a -

CHORUS. BASS. A - wake, thou that sleep-est, and a -

A - wake, thou that sleep-est, and a -

Allegro. $\text{♩} = 120.$ *f* *Tpts.*

A

- rise from the dead, a - rise from the dead, and

- rise from the dead, a - rise from the dead, and

- rise from the dead, a - rise from the dead, and

- rise from the dead, a - rise from the dead, and

A musical score for a hymn titled "Christ shall give thee light". The score is arranged for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are "Christ shall give thee light, . . . shall give thee". The vocal parts enter sequentially, each beginning with a crescendo marking ("cres."). The Soprano part ends with a forte marking ("ff"). The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, both concluding with a repeat sign. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "cres.", "ff", and "Sua.".

light. A - wake, a - wake,

light. A - wake, a - wake,

light. A - wake, a - wake, *mf*

light. *loco.* A - wake, a - wake, a -

dim. *p*

First system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "a - wake, . . .". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, marked *cres.* (crescendo). Dynamics include *mf* (mezzo-forte) for the vocal entries and *cres.* for the piano accompaniment.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have rests, and the piano accompaniment continues with the eighth-note pattern, marked *cres.* and *f* (forte) towards the end of the system.

Third system of the musical score. The vocal parts enter with the lyrics "a - wake, thou that sleep-est, and a - rise from the dead, a -". The piano accompaniment features a more complex rhythmic pattern with sixteenth and thirty-second notes, marked *ff* (fortissimo). Dynamics include *ff* for the vocal entries and *ff* for the piano accompaniment.

rise from the dead, and Christ, and Christ shall give thee

light, and Christ shall give thee light,
light, and Christ shall give thee light,
light, and Christ shall give thee light,
light, and Christ shall give thee light,

. . . shall give thee light, . . . light.
shall give thee light, . . . light.
shall give thee light, . . . light.
shall give thee light, . . . light.

Like-wise reck-on ye your-selves . . to be dead in -

Like-wise reck-on ye your-selves . . to be dead in -

Like-wise reck-on ye your-selves . . to be dead in -

Like-wise reck-on ye your-selves . . to be dead in -

dim. p

- - deed un-to sin, but a-live un-to God, a-live

- - deed un-to sin, but a-live un-to God, a-live

- - deed un-to sin, but a-live un-to God, a-live

- - deed un-to sin, but a-live un-to God, a-live

cres. p

un-to God, . . . through Je-sus Christ our . . Lord.

un-to God, . . . through Je-sus Christ our . . Lord.

un-to God, . . . through Je-sus Christ our . . Lord.

un-to God . . . through Je-sus Christ our Lord.

dim. p cres.

[illegible]

Christ shall give thee light, A -

Christ shall give thee light, A -

Christ shall give thee light, A -

Christ shall give thee light, A - wake,

Org. Ped.

- wake, a - wake, a -

- wake, a - wake, a - wake,

- wake, a - wake, a -

a - wake, a - wake,

Org. Ped.

- wake, a - wake, and

- wake, a - wake, and

fff

Musical score for the hymn "Let Not Sin Reign In Your Mortal Body, That Ye Should Obey The Law". The score is written for Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Let not sin reign in your mortal body, that ye should obey the law." The organ part is marked *mf* (mezzo-forte).

Let not

Let not sin reign in your mor - tal bo - dy, that

reign in your mor - tal bo - dy, that ye should o - bey the lusts there - of, ..

- bey the lusts there - of, .. that ye should o - bey the lusts there -

sin reign in your mor - tal bo - dy, that ye should o - bey the lusts there -
 ye should o - bey the lusts there - of, that ye should o - bey the lusts there -
 Let not sin reign in your bo - dy, that ye should o - bey the lusts there -
 of, Let not sin reign, let not sin . .

senza Sves. *con Sves.*

- - of. But yield yourselves un - to God,
 - - of. But yield your - - selves
 - - of. But yield your - - selves
 reign. But yield your - - selves

F *dim.* *p* *pp*

but yield yourselves un - to God as those that are a - live,
 un - to God, to God as those that are a - live,
 un - to God, to God as those, as those that are a - live,
 un - to God, to God, as

p

as those that are a - live from the dead, . . from

as those that are a - live from the dead, . . from

as those that are a - live from the dead, . . from

those, as those that are a - live from the dead, . . from

pp

the dead.

the dead.

the dead.

the dead.

pp *cres.*

cres.

G

A - wake, thou that sleep-est, and a -

A - wake, thou that sleep-est, and a -

A - wake, thou that sleep-est, and a -

A - wake, thou that sleep-est, and a -

f *G* *ff*

- rise from the dead, a - rise from the dead, and Christ, . . . and

- rise from the dead, a - rise from the dead, and Christ, . . . and

- rise from the dead, a - rise from the dead, and Christ, . . . and

- rise from the dead, a - rise from the dead, and Christ, . . . and

dim. *cres.*

Christ shall give thee light, and Christ shall give thee

dim. *cres.*

Christ shall give thee light, and Christ shall give thee

dim. *cres.*

Christ shall give thee light, and Christ shall give thee

dim. *cres.*

Christ shall give thee light, and Christ shall give thee

A - wake, a-wake, a -
 A - rise from the dead, a -
 A - wake, a-wake, a -
 - wake, thou that sleep-est, and a - rise from the dead, a-wake, thou that sleep-est, and a -

Musical score for "The Lord's Prayer" by Franz Schubert. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin: "Pater noster, qui es in caelis, Deus, Pater omnipotens, Qui sedes ad dexteram Patris, Qui regnas cum Patre et Spiritu Sancto in unitate, Domine Deus, Agnus Dei, qui tollis peccata mundi, Qui sedes ad dexteram Patris, Qui regnas cum Patre et Spiritu Sancto in unitate, Domine Deus, Agnus Dei, qui tollis peccata mundi, Qui sedes ad dexteram Patris, Qui regnas cum Patre et Spiritu Sancto in unitate, Domine Deus, Agnus Dei, qui tollis peccata mundi." The score includes dynamic markings such as *pp* (pianissimo) and *cres.* (crescendo), and tempo markings such as *accel. sempre.* (accelerando sempre). The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

I *Presto* $\text{♩} = 96$.

43

and Christ shall give thee light. A - wake, a -
and Christ shall give thee light. A - wake, a -
and Christ shall give thee light. A - wake, a -
and Christ shall give thee light. A - wake, a -

- wake, a - rise, a - rise, and Christ shall give thee light. . .
- wake, a - rise, a - rise, and Christ shall give thee light. . .
- wake, a - rise, a - rise, and Christ shall give thee light. . .
- wake, a - rise, a - rise, and Christ shall give thee light. . .

fff sempre,

Slow. $\text{♩} = 88$.
pp *rall.*

attacca No. 9.

No. 9.

DUET.—"LOVE DIVINE! ALL LOVE EXCELLING."

Allegretto.

SOPRANO.

TENOR.

PIANO.
♩ = 100.

p *cres.* *dim.*

cres.

Love Di - vine! all love ex - celling, Joy of Heaven to earth come

cres.

Love Di - vine! all love ex - celling, Joy of Heaven to earth come

pp *cres.*

down, Fix in us Thy humble dwelling, All Thy faith-ful mer-cies crown.

p *pp*

down, Fix in us Thy humble dwelling, All Thy faith-ful mer-cies crown.

p *pp* *pp* *K*

mf *f*

Pure, un-bounded love Thou art; Vis-it us with Thy sal -

mf *f*

Je - su! Thou art all com- passion, Vis-it us with Thy sal -

rall.

va-tion, En-ter ev'-ry trembling heart. Love Di-vine! Love Di-

p *rall.* *pp*

va-tion, En-ter ev'-ry trembling heart. Love Di-vine! Love Di-vine!

pp *rall.* *p* *pp*

a tempo. *cres.*

vine! Love Di-vine! all love ex-celling, Joy of Heaven to earth come down, Fix in us Thy humble

pp *cres.* *p*

Love Di-vine! all love ex-celling, Joy of Heaven to earth come down, Fix in us Thy humble

a tempo. *cres.* *p*

rall.

dwell-ing, All Thy faithful mercies crown.

pp *rall.*

dwell-ing, All Thy faithful mercies crown.

rall. *pp*

Poco allegro.

mf

Come, Al-migh-ty, to de-li-ver; Let us

Poco allegro. $\text{♩} = 120.$

cres.

mf

Hast - en to re - turn and nev - er, Nev - er -

all . . Thy grace re - ceive,

- more Thy tem - ple leave. Thee we would be al-ways bless-ing, Serve Thee as Thy hosts a -

Thee we would be al-ways bless-ing, Serve Thee as Thy hosts a -

f

dim.

- bove; Pray, and praise Thee without ceas - ing, Glo - ry in Thy per - fect Love.

dim.

- bove; Glo-ry in Thy per - fect Love.

dim. *colla voce.* *p*

mf

Come, Al - migh - ty, to de - liv - er; Let us all Thy grace re -

mf

cres. *dim.*

Hast-en to re-turn, and nev-er, Nev-er-more Thy temple leave, nev-er-more Thy temple

cres.

ceive, Nev-er-more Thy temple leave,

p *cres.* *dim.*

leave, nev-er-more Thy tem-ple leave, nev-er-more, nev-er -

p nev-er-more Thy tem-ple leave, nev-er-more, nev-er-more, nev-er -

p *pp* *pp*

rall. *cres.* *Tempo primo.*

more. Love Di - vine! all love ex - cell-ing, Joy of

pp *rall.* *cres.* Love Di - vine! all love ex - cell-ing, Joy of

pp *rall.* *Tempo primo.*

dim.

Heaven to earth come down, Fix in us Thy hum-ble dwell-ing, All Thy faith-ful mercies

dim.

Heaven to earth come down, Fix in us Thy hum-ble dwell-ing, All Thy faith-ful mercies

dim.

cres. crown. Je - su! Thou art all com - pas - sion, Vis - it

crown. Pure, un - bound - ed love Thou art, Vis - it

cres. *cres.* *f*

dim. us with Thy sal - vation, En - ter ev' - ry trembling heart. Love Di - vine! Love Di -

dim. us with Thy sal - vation, En - ter ev' - ry trembling heart. Love Di - vine!

dim. *p*

N *ad lib.* *cres.* vine! Love Di - vine! Love Di - vine!

Love Di - vine! Love Di - vine! Love Di - vine!

N *cres.* *f*

a tempo. Love Di - vine!

Love Di - vine!

a tempo. *cres.* *p* *dim.* *pp* *pp*

No. 10. TRIO AND CHORUS.—“TO HIM WHO LEFT HIS THRONE ON HIGH.”

Adagio.

SOPRANO. *ff* To

ALTO. *ff* To

TENOR. *ff* To

BASS. *ff* To

PIANO. *ff* *♩* = 72.

Him, to Him, to Him

Him, to Him, to Him

Him, to Him, to Him who

Him, to Him, to Him

Tpts. *f* *8ves.*

who

who left His throne on high,

left His throne on high,

who

left His throne on high, man - kind from death to raise, man -

man - kind from death to raise, man -

man - kind from death to raise, man -

left His throne on high, man - kind from death to raise, man -

-kind from death to raise, To Him, with the Fa-ther and the Ho - ly

-kind from death to raise, To Him, with the Fa-ther and the Ho - ly

-kind from death to raise, To Him, with the Fa-ther and the Ho - ly

-kind from death to raise, To Him, with the Fa-ther and the Ho - ly

Ghost, be ev - er - last - ing praise.

Ghost, be ev - er - last - ing praise.

Ghost, be ev - er - last - ing praise.

Ghost, be.. ev - er - last - ing praise. Be ev - er - last - ing

Allegro moderato. *Solo.* *mf* *Allegro moderato.* *mf* 138.

SOPRANO.

TENOR.

BASS.

Solo.

f

Be ev - er - last - ing praise, be ev - er -

praise, be ev - er - last - - - ing praise. A - - - men, Hal - le - lu - jah, A - men,

Solo.

f

Be ev - er - last - ing praise, be ev - er - last - - - ing

- last - ing praise, A - - - men, Hal - le - lu - jah, A - men, A - - -

A - - - men, A - - - men, Hal - le - lu - jah, A - - -

CHORUS.

Q

praise. A - - - men, Hal - le - lu - jah, Hal - le - lu - jah, A - - men. Be

- men, A - - - men, A - men, A - - - men, A - men, A - men,

- men, Hal - le - lu - jah, A - - - men, A - men, Hal - le

cres.

SOPRANO. CHORUS.
 ev - er - last - ing praise, be ev - er - last - - ing praise, A - - men, Hal - le -

ALTO.
 CHORUS.
 Be ev - er - last - ing

TENOR. SOLO.
 Hal - le - lu - jah, A - - men, A - men, A - men, A - - - men.

BASS. SOLO.
 - lu - jah, A - - - - men, A - men, A - men, Hal - le -

CHORUS.
 lu - jah, A - men, A - - men, Hal - le - lu - jah,
 praise, be ev - er - last - ing praise, A - - - men, Hal - le - lu - jah, A - men,
 CHORUS.
 Be ev - er - last - ing praise, be ev - er -
 - lu - jah, Hal - le - lu - jah, A - - men.

CHORUS.
 A - - - - men, A - men, A - -
 A - - - men, Hal - le - lu - jah, A - men,
 - last - ing praise, A - - men, Hal - le - lu - jah, A - men, A - -
 CHORUS.
 Be ev - er - last - ing praise, be ev - er - last - ing

-men, A - - - men, Hal - le - lu - jah, A - men. Be ev - er - last - ing
A - - - men, A-men, Hal - le - lu - jah,
-men, Hal - le - lu - jah, Hal - le - lu - jah,
praise, Hal - le - lu - jah, A . . men, Hallelu - jah, A - - - men,

praise, be ev - er - last - ing praise. Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, A - - - men, A - - -
Hal - le - lu - jah, A - - - men, A - - - men.
A - - - men, Hal - le - lu - jah.

Piu moto.
- lu - jah. Be ev - er - last - ing praise, be ev - er - last - ing praise. Hal - le
men. Be ev - er - last - ing praise, be ev - er - last - ing praise. A - -
Be ev - er - last - ing praise, be ev - er - last - ing praise. A - -
Be ev - er - last - ing praise, be ev - er - last - ing praise. A - - .
Piu moto. $\text{♩} = 84.$ *f*

- lu - jah, A - - men, Hal - le - lu - jah, A - - men,
 - men, A - - men, A - - men, A - - men,
 - men, A - - men, A - - men, A - - men,
 - men, A - - men, A - - men, A - - men,

Be ev - er - last - ing praise, be ev - er - last - ing praise.
 A - men, Hal - le - lu - jah.
 A - men, Hal - le - lu - jah.
 A - men, Hal - le - lu - jah.

A - men, Hal - le - lu - jah.

S
SOPRANO SOLO. *f*

T
TENOR SOLO. *f*

B
BASS SOLO. *f*

Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men,

CHORUS.

To Him, to Him, to

To Him, to Him, to

To Him, to Him, to

To Him, to Him, to

tr. **S**

Tp. a.

Hal - le - lu - jah, A - men, A - men, To Him be ev - er - last - ing praise, to Him be

Hal - le - lu - jah, A - men, A - men, To Him be ev - er - last - ing praise, to Him be

Hal - le - lu - jah, A - men, A - men, To Him be ev - er - last - ing praise, to Him be

Him.

Him.

Him.

Him.

p

ev - er - last - ing praise. Hal - le - lu - - jah.

ev - er - last - ing praise. Hal - le - lu - - jah.

ev - er - last - ing praise. Hal - le - lu - - jah.

to Him, to Him,

to Him, to Him,

to Him, to Him,

to Him, to Him,

to Him, to Him,

ff *Tpts.*

to Him.

to Him.

to Him.

to Him.

to Him.

to Him.

to Him.

fff sempre

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MASS, IN D	2/0	2/6	4/0	—
MEEK, AS THOU LIVEDST	0/2	—	—	—
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PLACIDA	2/0	2/6	4/0	A. E. DYER.			
CHERUBINI.				ELECTRA OF SOPHOCLES	1/6	2/0	—
FOURTH MASS, IN C	1/0	1/6	2/3	SALVATOR MUNDI	2/6	—	—
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6	H. J. EDWARDS.			
SECOND MASS, IN D MINOR	2/0	2/6	3/6	PRAISE TO THE HOLIEST	1/6	—	—
THIRD MASS (CORONATION)	1/0	1/6	2/6	THE ASCENSION	2/6	—	—
E. T. CHIPP.				THE EPIPHANY	2/0	—	—
JOB	4/0	—	—	EDWARD ELGAR.			
NAOMI	2/0	—	—	CARACTACUS	3/6	4/0	5/0
HAMILTON CLARKE.				KING OLAF (Sol-Fa, Choruses only, 1/6)	3/0	—	5/0
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/9)	2/0	—	—	TE DEUM AND BENEDICTUS	1/0	—	—
HORNPIPE HARRY (Sol-Fa, 0/9)	2/6	—	—	THE BANNER OF ST. GEORGE (Sol-Fa, 1/0)	1/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE BLACK KNIGHT	2/0	—	—
Ditto, Sol-Fa, 0/9	2/6	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9)	2/6	—	—	ROSALIND F. ELLICOTT.			
THE MISSING DUKE (Operetta) (Sol-Fa, 0/9)	2/6	—	—	ELYSIUM	1/0	—	—
GERARD F. COBB.				THE BIRTH OF SONG	1/6	—	—
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	GUSTAV ERNEST.			
S. COLERIDGE-TAYLOR.				ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9)	2/6	—	—
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	A. J. EYRE.			
HIAWATHA'S WEDDING-FEAST (from the above)	1/6	—	—	COMMUNION SERVICE IN D	1/0	—	—
THE DEATH OF MINNEHAHA (" " ")	1/6	—	—	T. FACER.			
HIAWATHA'S DEPARTURE (" " ")	2/0	—	—	A MERRY CHRISTMAS (Sol-Fa, 0/6)	1/0	—	—
FREDERICK CORDER.				RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/6	—	—	Ditto, Sol-Fa, 0/9	—	—	—
SIR MICHAEL COSTA.				E. FANING.			
THE DREAM	1/0	—	—	BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—
H. COWARD.				Ditto, Sol-Fa, 1/0	—	—	—
THE STORY OF BETHANY (Sol-Fa, 1/6)	2/6	3/0	—	HENRY FARMER.			
F. H. COWEN.				MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0)	2/0	2/6	3/6
A DAUGHTER OF THE SEA (Female voices)	2/0	—	—	MYLES B. FOSTER.			
Ditto, Sol-Fa, 1/0	—	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
A SONG OF THANKSGIVING	1/6	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9)	2/0	—	—	Ditto, Sol-Fa, 0/9	—	—	—
DREAM OF ENDYMION	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9)	2/6	—	—
ODE TO THE PASSIONS	2/0	—	—	THE COMING OF THE KING (Female voices)	1/6	—	—
RUTH (Sol-Fa, 1/6)	4/0	4/6	6/0	Ditto, Sol-Fa, 0/8	—	—	—
ST. JOHN'S EVE (Sol-Fa, 1/6)	2/6	3/0	4/0	THE LADY OF THE ISLES	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6)	2/6	3/0	4/0	ROBERT FRANZ.			
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9)	2/0	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/9)	2/0	—	—	NIELS W. GADE.			
THE WATER LILY	2/6	—	—	CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/6	—
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9)	1/6	—	—	COMALA	2/0	2/6	4/0
J. MAUDE CRAMENT.				ERL-KING'S DAUGHTER (Sol-Fa, 0/9)	1/0	1/6	2/6
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	PSYCHE (Sol-Fa, 1/6)	2/6	3/0	4/0
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	SPRING'S MESSAGE (Sol-Fa, 0/3)	0/8	—	—
W. CRESER.				THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0
EUDORA (A dramatic Idyll)	2/6	—	—	ZION	1/0	1/6	2/6
W. CROTCH.				HENRY GADSBY.			
PALESTINE	3/0	3/6	5/0	ALCESTIS (Male voices)	4/0	—	—
W. H. CUMMINGS.				COLUMBUS (Male voices)	2/6	—	—
THE FAIRY RING	2/6	—	—	LORD OF THE ISLES (Sol-Fa, 1/6)	2/6	—	—
W. G. CUSINS.				ODE (for s.s.a.)	1/0	—	—
TE DEUM	1/6	—	—	F. W. GALPIN.			
FÉLICIEN DAVID.				YE OLDE ENGLYSHE PASTYMES	1/6	—	—
THE DESERT (Male voices)	1/6	2/0	—	G. GARRETT.			
H. WALFORD DAVIES.				HARVEST CANTATA (Sol-Fa, 0/6)	1/0	—	—
HERVE RIEL	1/0	—	—	THE SHUNAMMITE	3/0	—	—
P. H. DIEMER.				THE TWO ADVENTS	1/6	—	—
BETHANY	4/0	—	—	LA BELLE DAME SANS MERCI	1/0	—	—
M. E. DOORLY.				R. MACHILL GARTH.			
LAZARUS	2/6	—	—	EZEKIEL	4/0	—	—
F. G. DOSSERT.				THE WILD HUNTSMAN	1/0	1/6	—
COMMUNION SERVICE IN E MINOR	2/0	—	—	A. R. GAUL.			
MASS, IN E MINOR	5/0	—	—	AROUND THE WINTER FIRE (Female voices)	2/0	—	—
LUCY K. DOWNING.				Ditto, Sol-Fa, 0/9	—	—	—
A PARABLE IN SONG	2/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6)	1/0	—	—
F. DUNKLEY.				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0)	2/6	3/0	4/0
THE WRECK OF THE HESPERUS	1/0	—	—	JOAN OF ARC (Sol-Fa, 1/0)	2/6	3/0	4/0
				PASSION SERVICE	2/6	3/0	4/0
				RUTH (Sol-Fa, 0/9)	2/0	2/6	4/0
				THE ELFIN HILL	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-Fa, 0/6)	1/0	—	—
				THE HOLY CITY (Sol-Fa, 1/0)	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
				Ditto, Sol-Fa, 0/8	—	—	—
				THE TEN VIRGINS (Sol-Fa, 1/0)	2/6	3/0	4/0
				TOILERS OF THE DEEP (Female voices)	2/0	—	—
				UNA	2/6	3/0	4/0
				Ditto, Sol-Fa, 1/0	—	—	—

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GLUCK.				THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
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HERMANN GOETZ.				SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	BASIL HARWOOD.			
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Or, singly:—	—	—	—	Ditto, IN D ...	2/0	—	4/0
LET THY HAND BE STRENGTHENED ...	0/6	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
MY HEART IS INDITING ...	0/8	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
THE KING SHALL REJOICE ...	0/8	—	—	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
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O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	1/6	2/6	A. JENSEN.			
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0	THE FEAST OF ADONIS ...	1/0	1/6	—
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0				
SEMELE ...	3/0	3/6	5/0				
SOLOMON ...	2/0	2/6	4/0				
SUSANNA ...	3/0	3/6	5/0				

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C. WARWICK JORDAN.						
BLOW YE THE TRUMPET IN ZION	1/0	—	—			
N. KILBURN.						
BY THE WATERS OF BABYLON	1/0	—	—			
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—			
THE SILVER STAR (Female voices)	1/6	—	—			
ALFRED KING.						
THE EPIPHANY	3/0	—	—			
OLIVER KING.						
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—			
THE NAIADS (Female voices)	2/6	—	—			
THE ROMANCE OF THE ROSES	2/6	—	—			
THE SANDS O' DEE	1/0	—	—			
J. KINROSS.						
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/6)	2/6	—	—			
J. T. KLEE.						
MASS OF ST. DOMINIC	2/0	—	—			
H. LAHEE.						
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/6)	2/6	—	—			
EDWIN H. LEMARE.						
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—			
LEONARDO LEO.						
DIXIT DOMINUS	1/0	1/6	—			
F. LEONI.						
THE GATE OF LIFE	2/0	—	—			
H. LESLIE.						
THE FIRST CHRISTMAS MORN	2/6	—	—			
F. LISZT.						
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0			
THIRTEENTH PSALM	2/0	—	—			
C. H. LLOYD.						
A HYMN OF THANKSGIVING	2/0	—	—			
ALCESTIS	1/6	—	—			
ANDROMEDA	3/0	3/6	5/0			
A SONG OF JUDGMENT	2/6	3/0	4/0			
HERO AND LEANDER	1/6	—	—			
ROSSALL	2/0	—	—			
SIR OGIE AND THE LADIE ELSIE	1/6	—	—			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—			
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—			
THE SONG OF BALDER	1/0	—	—			
CLEMENT LOCKNANE.						
THE ELFIN QUEEN (Female voices)	2/6	—	—			
HARVEY LÖHR.						
THE QUEEN OF SHEBA	5/0	—	—			
W. H. LONGHURST.						
THE VILLAGE FAIR	2/0	2/6	—			
C. EGERTON LOWE.						
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/4)	1/0	—	—			
HAMISH MacCUNN.						
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6)	2/6	3/0	4/0			
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—			
G. A. MACFARREN.						
MAY-DAY (Sol-Fa, 0/6)	1/0	1/6	2/6			
OUTWARD BOUND	1/0	—	2/6			
SONGS IN A CORNFIELD (Female voices)	1/6	—	—			
(Ditto, Sol-Fa, 0/9)						
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—			
A. C. MACKENZIE.						
BETHLEHEM	5/0	6/0	7/6			
Ditto. Act II, separately	2/6	—	—			
JASON	2/6	3/0	4/0			
JUBILEE ODE (Sol-Fa, 1/6)	2/6	—	—			
THE BRIDE (Sol-Fa, 0/8)	1/0	—	—			
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0)	2/0	—	—			
THE DREAM OF JUBAL	2/6	3/0	4/0			
(Ditto, Choruses only, Sol-Fa, 1/0)						
THE NEW COVENANT	1/6	—	—			
THE ROSE OF SHARON (Sol-Fa, 2/0)	5/0	6/0	7/6			
THE STORY OF SAYID	3/0	3/6	5/0			
VENI, CREATOR SPIRITUS	2/0	—	—			
J. B. McEWEN.						
THE VISION OF JACOB	2/0	—	—			
C. MACPHERSON.						
BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—			
L. MANCINELLI.						
ERO E LEANDRO	5/0	—	—			
F. W. MARKULL.						
ROLAND'S HORN (Male voices)	2/6	—	—			
F. E. MARSHALL.						
PRINCE SPRITE (Female voices)	2/6	—	—			
CHORAL DANCES FROM DITTO	1/0	—	—			
GEORGE C. MARTIN.						
COMMUNION SERVICE, IN A	1/0	—	—			
Ditto, IN C	1/0	—	—			
J. T. MASSER.						
HARVEST CANTATA	1/0	—	—			
J. H. MAUNDER.						
PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0)	1/6	2/0	—			
J. H. MEE.						
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—			
HORATIUS (Male voices)	1/0	—	—			
MISSA SOLENNIS, IN B FLAT	2/0	—	—			
MENDELSSOHN.						
ANTIGONE (Male voices) (Sol-Fa, 1/0)	4/0	—	—			
AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/6)	1/0	—	—			
COME, LET US SING (95th Psalm) (Sol-Fa, 0/6)	1/0	—	—			
NOT UNTO US, O LORD (118th Psalm)	1/0	—	5/0			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—			
(Ditto, Sol-Fa, 0/9)						
ATHALIE (Sol-Fa, 0/9)	1/0	1/8	4/0			
AVE MARIA (Saviour of Sinners), 3 voices	1/0	—	—			
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FESTGESANG (Hymns of Praise)	1/0	—	—			
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HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/2)	1/0	—	—			
Ditto	0/4	—	—			
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0)	1/0	1/6	2/6			
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1½)	0/4	—	—			
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/9)	2/0	2/6	4/0			
LORD, HOW LONG WILT THOU (Sol-Fa, 0/4)	1/0	—	—			
LORELEY (Sol-Fa, 0/6)	1/0	—	—			
MAN IS MORTAL (8 voices)	1/0	—	—			
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—			
(Ditto, Sol-Fa, 0/4)						
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—			
GEDIPUS AT COLONOS (Male voices)	3/0	—	—			
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HEREWARD ...	4/0	—	—	Do., IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6
QUEEN AIMÉE (Female voices) ...	2/6	—	—	Do., IN G ...	1/0	1/6	2/6
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NIGHT. A Symphony in F. Op. 22	0	10	6
C. HARFORD LLOYD.				
HERO AND LEANDER	1	1	0
HAMISH MACCUNN.				
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G. A. MACFARREN.				
MAY-DAY. A Cantata	1	1	0

	A. C. MACKENZIE.	£	s.	d.
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MENDELSSOHN.				
ATHALIE. Op. 74. (English words)	1	1	0
" The Overture	0	4	0
" Priests' March...	0	2	0
A HYMN OF PRAISE. Op. 52. (English words)	1	1	0
" Ditto The Symphony	0	7	6
ELIJAH. Op. 70. (English and German words)	1	5	0
ST. PAUL. Op. 36 " "	...	1	5	0
HEAR MY PRAYER " "	...	0	6	0
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OVERTURE, "DER STERBENDE KRIEGER"	0	4	0
OVERTURE IN A	0	5	0
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PERCY PITT.				
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SYMPHONY IN F (No. 3, Op. 22)	1	5	0
C. SAINT-SAËNS.				
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W. H. SPEER.				
FESTIVAL OVERTURE	0	8	0
SPOHR.				
THE LAST JUDGMENT (English and German words)	1	11	6
" Ditto The Overture	0	5	0
" Ditto The Second Overture	0	5	0
GOD, THOU ART GREAT (English and German words)	0	10	6
CALVARY (English and German words)	2	2	0
C. V. STANFORD.				
THE REVENGE. Op. 24	1	1	0
IRISH SYMPHONY IN F MINOR. Op. 28	1	10	0
PRELUDE to the Cæpidus Rex of Sophocles SUITE for Violin Solo and Orchestra	1	1	0
SYMPHONY (No. 4) IN F. Op. 31	1	10	0
A. SULLIVAN.				
OVERTURE DI BALLO	0	12	0
IN MEMORIAM. Overture	0	15	0
TE DEUM	1	5	0
THE GOLDEN LEGEND	2	12	6
MUSIC TO "THE TEMPEST"	1	10	0
TSCHAIKOWSKY.				
PIANOFORTE CONCERTO, No. 3	0	15	0
MARCHE SOLENNELLE	0	7	6
MARCHE MILITAIRE (Military Band)	0	4	0